



NEWSONG

Mission/Vision: To foster creativity, build community and provide opportunity for music career development through education and connection.

Songscreening this month....

Pat Pattison Workshop - Dec 2-3

Pat Pattison "Writing from a Title" December 2nd-3rd in SF - Workshop Cost: \$100

Writing from a Title: Starting with a powerful and effective song title, this 2-day seminar teaches you to build it into a completed lyric, including setting it to appropriate rhythm and tempo, using its stressed vowel sounds to brainstorm ideas, finding title placement, developing contrasting sections, and developing your ideas to recolor your title or chorus. These tools will make your writing process more efficient, and your lyrics more effective. This is how Nashville writers write a song every day—sometimes two!

Pat Pattison is a Professor at Berklee College of Music, where he teaches Lyric Writing and Poetry. In addition to his three books, *Writing Better Lyrics*, *The Essential Guide to Lyric Form and Structure*, and *The Essential Guide to Rhyming*, Pat has developed three online lyric writing courses for Berklee's online school, available through patpattison.com. He has written over 30 articles for *Home & Studio Recording Magazine*, and *The Performing Songwriter*. Pat continues to present songwriting clinics across the US, Canada, and the UK. Several of his students have won Grammys, including John Mayer and Gillian Welch.

For more info email <info@westcoastsongwriters.org>, or you can sign up online at http://www.westcoastsongwriters.org/classes_signupnow.htm

Come To The WCS Holiday Gathering

WCS is having a Holiday Gathering on Tuesday, December 19th at Fanny & Alexander, 412 Emerson Street in Palo Alto from 6pm-9pm. A no-host full bar, full menu, or the usual steak tacos for a \$1 ...plus great original music! Bring the best song you've written this year, or tracks or lyric. We'll play a song from your CD, let you read your lyric. As we are a group of songwriters we should be able to entertain ourselves! Come and share with us and get to know your peers. We'll be taking photos for the newsletter - no dress code.

Seminar & Round

Sunday, January 14th Sign Up NOW



Don't Miss the Hit Songwriter Seminar & In-The-Round we have scheduled for Sunday, January 14th. See page 6 for more details

Steve Seskin, Don Henry and Craig Carothers

will give a Seminar from 10am-4pm and follow it with a Concert at the Little Fox Theater, 2209 Broadway. Seminar plus FREE CONCERT TICKET price - \$80. Concert only - \$14 in advance and \$16 at-the-door.

For more details go to our website <<http://www.westcoastsongwriters.org>>

To sign up go to classes on our website. Pull down the menu to "class sign up" and select Steve Seskin. Under amount put \$80. This will secure your place in the class.

You can always call the WCS office and sign up over the phone (650) 654-3966.

Imogen Heap Interview

Interviewed by Ian Crombie, WCS Exec. Dir.



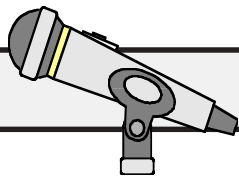
Imogen Heap - Photo by Michael Crook

She remembers when she was twelve, "I just had so much to say, but there was nobody there to listen. So I ended up writing songs." Now everyone is listening to Imogen Heap. She is making enough noise in the industry for you to take notice, and, believe me, it's a beautiful noise you need to hear. And, she's doing what she does best, making completely original and innovative music. Her music recently featured in movies and television, such as *The Chronicles Of Narnia* and the epic season two finale of the hit series, *The O.C.*

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Songwriter Showcases

• **SONGWRITERS SHOWCASES** feature WCS writers (or designated stand-ins) performing their original material live or singing against a recording before an audience of peers. New members may join at any event and perform there the same day. Each performer signs up for any slot still available. We remind members to focus on the fact that "winning isn't the only point" (by any means!) and to network and discover the wealth of talent, experience, and services on which there is to draw as well as to offer their own.

Experienced guest music industry judges give written feedback at most events and determine acknowledgments for "Best Song" and "Best Performance" for that event location. *Note: Some events use peer-judging; and some events are unable to either record performances or allow performance against a recording. Check details about individual events if these factors are crucial to you.* Those acknowledged for "Best Song" or "Best Performance" are not eligible to be acknowledged at that same event for six months thereafter, although all are always welcome to perform and receive feedback.

"Best Song" is awarded 2-4 hours of studio time from the sponsoring studio, which must be used by the winning writer within a 3- to 6-month period from the date of acknowledgment and which may not be bought, sold, or transferred. Winners of "Best Song" are eligible to perform at the applicable Annual Songwriter Showcase Playoffs event(s) in August. Each member acknowledged for "Best Song" at a Songwriter Showcase Playoffs event must be available to perform during the prestigious **Sunset Concert** at our annual Songwriters Conference on Saturday evening for an audience of over 50 industry guests and many of the conference attendees.

"Best Performance" receives 10 blank CDs w/sleeves and the opportunity to be among six members, by random draw, performing at one of the two **Noontime Acoustic Concerts** at C:C:C, which is always presented on the second weekend of September.

Lyric sheets are recommended but optional. Cover charge is \$4/person (except \$2-Sacto, and \$5-East Bay). See each event listing to confirm all other details. Get *Public Transit info for any starting point, from any area code, 817-1717.*

Manteca Songwriter Showcase

DATE: Thursday, December 7th (Always the first Thursday of the month) at CHEZ SHARI'S (above the Golf Course Club House), 305 North Union Road, Manteca Ca 95336, 209-825-8524 / Visit www.chezshari.com <<http://www.chezshari.com>> . All ages welcome. Keyboard available.

SIGN-UP: 6:30pm to 7:00pm , event is 7:00-10:00pm. You must sign up before 7pm.

Performers and Public - Free. Two song/10 minute limit.

MANAGERS: Mark McCool (209-823-6868) and Woody Hawkins.

STUDIO SPONSOR: Torres Entertainment Recording Studios, call 209-234-6824. Song of the night wins 3 hours studio time.

PHOTOGRAPHY SPONSOR: About Face Photography, Bob Whitaker call 209-239-3127. Performer of the night wins a free 8x10 professional headshot.

JUDGES: Peer Judged.

DIRECTIONS: Call venue at 209-825-8524.

San Francisco Songwriter Showcase

DATE: Thursday, December 14th (second Thurs-

days) at STARBUCKS, 2727 Mariposa St. @ Bryant, San Francisco, 415/552-2649. All ages. Keyboard available.

SIGN-UP: 6-6:30pm; event begins 6:30pm, ends by 8:45pm —20-song limit. Performers pay \$4, guests/the public are FREE.

MANAGER: Dennis Roarick

SPONSOR: Alex James Muscat's LAST STOP RECORDS, info@laststoprecords.com. 3 hours.

JUDGES: Industry-judged - Tom Rettig

DIRECTIONS: Call venue, 415/552-2649. Public transit: SF MUNI #27/Bryant.

Hollywood Songwriter Showcase

DATE: NONE THIS MONTH Sunday, January 21st The Pign' Whistle 6714 Hollywood Blvd. (Between Highland and Caheunga on the south side of the street), Hollywood CA, 90028.

SIGN-UP: 5:30 pm event begins at 6pm. \$5 for everyone.

MANAGERS: Mike Rofé <mike@sluggardy.com>.

SPONSOR: TBA

JUDGES: Industry-judged —TBA

Sonoma County Songwriter Showcase

DATE: Friday, December 15th (THIRD Friday of each month) at COFFEE CATZ, 6761 Sebastopol Ave., Sebastopol. Ph (707)829-6600 . Grand piano and p.a. available.

SIGN-UP: at 7:30pm. Event begins at 8pm.

MANAGERS: Kate Sholl and Ken Risling ksholl@monitor.net

SPONSOR: Blair Hardman's ZONE RECORDING, Cotati, 707/664-1221, www.zonemusic.com. 2 hours.

JUDGES: Industry-judged TBA

DIRECTIONS: **From the south,** go

101 N to 116 West exit, near Cotati, towards Sebastopol. When you get to the intersection of Hwys 116 and 12, go right and then right again, before the next light, into the old train depot, called Gravenstein Station.

From the north, take 101 S to Santa Rosa, and take Hwy 12 W, towards Sebastopol. After crossing a small bridge over the lagoon you go through one light and make a left at the Gravenstein Station.

South Bay Songwriter Showcase

DATE: Saturday, December 16th (third Saturdays) at the Blue Rock Shoot, 14523 Big Basin Way, Saratoga. Performers pay \$4. **SIGN-UP:** 12:30; event begins at 1:00 pm. There is a 20 song limit. Please note we cannot accept late sign ups

SIGN-UP: **SIGN-UP:** 12:30; event begins at 1:00 pm Performers pay \$4, guests/the public are FREE.

MANAGERS: Greg Newlon and Bev Barnett

SPONSOR: TBA

JUDGES: Industry-judged —Travis Jones of Houston-Jones

<http://www.myspace.com/southbaywcs>

North Bay Songwriter Showcase

DATE: Monday, December 18th (third Mondays) at the SWEETWATER SALOON, 153 Throckmorton, Mill Valley, 415/388-2820, www.sweetwatersaloon.com. *Age 21/over only.* No keyboard.

SIGN-UP: 6:30-7:00pm; event begins 7:00pm, ends 9:00pm —20-song limit. Performers pay \$4, guests/the public are FREE.

MANAGERS: Jan White & Dan Lavorel

SPONSOR: TBA

JUDGES: Industry-judged —TBA.

DIRECTIONS: Take Route 101 in Marin County to the "East Blithedale" exit. Go west towards Mill Valley on E. Blithedale, following the road for 2 miles, and turn left on Throckmorton (first stop sign you come to). Throckmorton winds through the center of town past the Book Depot. Stay on Throckmorton for only .2 miles more, and the Sweetwater will be on your left. Get Public Transit info for any starting point, from any area code, 817-1717.

Sacramento Songwriter Showcase

DATE: NONE THIS MONTH (normally third Tuesdays) at FOX & GOOSE PUBLIC HOUSE, 1001 R Street (10th & R), downtown Sacramento, 916/443-8825, www.foxandgoose.com. Keyboard available.

SIGN-UP: 6-6:30pm; event begins 6:30pm. Performers pay \$2, guests/the public are FREE.

MANAGERS: Jeffry Wynne Prince

SPONSOR: Matt Erich's EME RECORDING STUDIO, Sacramento, 916/444-5201. 2 hours.

JUDGES: Peer-judged.

DIRECTIONS: DIRECTIONS: From I-5, take the "Q Street" exit. From Capital City Freeway (Business Route 80) heading east, take the "15th Street" exit; from Capital City Freeway heading west, take the "10th Street" exit. (Note: Downtown Sacramento streets are gridded and all named with numbers and letters, so it's pretty easy to find your way around.) Call venue, 916/443-8825. Public transit info for any starting point, from any area code, 817-1717.

East Bay Songwriter Showcase

DATE: Monday, December 18th (3rd or 4th Mondays) at FREIGHT & SALVAGE COFFEEHOUSE, 1111 Addison St., Berkeley (1 blk. from University, off San Pablo), 510/548-1761, www.thefreight.org. All ages. Grand piano available.

SIGN-UP: 6:45-7:20pm; event begins promptly at 7:30pm. \$5 for everyone.

MANAGERS: Phil Bearce

SPONSOR: Erik Neilsen's STUDIO 4D8, Brisbane, 415/656-0480, www.studio4d8.com. 3 hours.

JUDGES: Industry-judged —TBA.

DIRECTIONS: From Route 80 in Berkeley, take the "University Ave." exit, and go 10 blocks (toward the hills) to third stoplight. Turn right on San Pablo Ave. (Route 123). Addison is the first street to the left...do a U-turn after the center island & turn right onto Addison.

Showcase Winners

North Bay: Best Song: "Ocean" by **Mike Rofe**. Best Performance: **Gil Stancourt**
Hollywood - Best Song: "Sympathy" by **Karmina**. Best Performer: **Barry Keenan**. Thanks to judge **Dan Kimpel**
San Francisco: Best Song: "Child of God" by **Gil Stancourt**. Best Performance: **Dennis Roarick**.

EastBay: Best Song, "Objects In The Mirror" by **Laura Zucker**; Best Performance by **Mary Redente**. (Oct) Best Song: "Georgia" by **Chris Hanson**; Best Performance by **Russ Bell**.
Judges: Brian Kelly and Lindsay Spiller
South Bay: Best Song: "Man of Steel" by **Lucy Billings**. Best performance: **Armand Ruby**

Writing for Musicals

WCS is sponsoring a workshop in writing for musical theater. This is being organized by Will Gordon and Tony Vandersteen (long time WCS member). Both writers have recently had musicals produced in the South Bay. Musical Theater is a fascinating sphere of musical composition, which demands talent in both melodic development as well as story-specific lyrical capability. The workshop is intended to bring together songwriters who have had some experience in musical theater, and would like to share their experience, while expanding on their understanding of this challenging domain of song writing.

The workshop will start in January 2007, and will include interviews with noted composers of local musical theater, and associated professionals. Specific details of times and place will be included in subsequent notices. If you are interested in joining Will and Tony next year, please contact them at (650) 967 4200 for Will, and (408) 996 1944 for Tony.

Voice Studio Workshop

The Voice Studio, along with West Coast Songwriters, is presenting a singing workshop taught by Dave Stroud, well-known Los Angeles/San Francisco singing teacher and WCS Executive Board Member. The workshop will focus on preparing your voice for today's industry standards, using Seth Riggs' famous Speech Level Singing technique, which allows you to sing freely and clearly anywhere in your range, and has been used by Stevie Wonder, Natalie Cole, Josh Groban, and Annie Lennox, to name a few. \$5 discount for WSC members.

Sunday, January 28, 07. \$50/\$45 WCS members
Potrero Hill Neighborhood House, 953 De Haro St., San Francisco 94107

Contact: www.thevoicestudio.org or call (415)648-4088 Reserve your seats now!

Imogen Heap Interview continued

from page 1

I was fortunate enough to buy tickets to her show in San Francisco last year. What an eye-opener....or, should I say, ear-opener. Hers was by far and away my favorite concert of the year, and I attended multiple shows last year, including my first Stones concert.

Imogen is a one-woman-band. She plays keyboards, piano, and a string of electronic equipment...plus the mbira, a new word I learned during the interview. She totally fills any concert venue with her soaring vocals and inventive sounds from her collection of electronic instruments. She also paces her dynamic performance with songs using a grand piano.

If you're not familiar yet, you must take a listen. Go to her website: <http://www.imogenheap.com> and buy her record, "Speak for Yourself". Luckily, she's currently on tour. Imogen will be playing the Wiltern Theater in Los Angeles on November 30th and December 1st or you can catch her, along with me, at the Warfield in San Francisco on December 3rd. She then travels then on to Portland and Seattle. Try not to miss her.

Chatting with her was as interesting as her music....read on...

Ian Crombie: What was your first introduction to music?

Imogen Heap: The piano in our living room. My mom and my dad had this fantastic piano. My dad was very good at sight-reading, but could never string two notes together of his own accord unless they were written in front of him. And my mom was the opposite. She had no idea about sight-reading, but she could play pretty much any instrument and get a decent sound out of it, apart from possibly the bassoon. She was naturally very creative. So I got the best of both worlds. As a kid, it was much more fun to bang on the piano than it was to squeak a toy.

IC: I read in your bio that the piano was your toy.

IH: Yes it was.

IC: And you were classically trained right?

IH: Yes, I did my grades, but didn't go any further because I got a record deal pretty quickly. I did my grades more of an excuse to be involved in music, not because I wanted to be a concert pianist or anything. It was just a good excuse to get out of lessons every now and then. And as a result

of figuring that one out, I learned the cello and the clarinet. I had a go at the trumpet and failed miserably. I did theory and the orchestra. Just did anything I could do you see.

IC: When did you first get into songwriting or writing music?

IH: The songwriting side of it came much later. I went to boarding school. I used to write songs for the end of the year and sort of rubbish Christmas Carols just to be doing music and I like ordering people about! I got to conduct all my peers in my year to sing my song that I'd written. When I was 12, I went to boarding school. I didn't get along famously with everyone. I didn't really understand about boys and friends and hanging out and socializing. Anything more than boys, what's that band I'm thinking of? Brof, anything like that, I had no idea about it. I literally just got home from school, went straight to my piano and played all day long. So, when I went to boarding school I was a little bit of a freak in there. And, I wore very odd clothes because I had no idea about the latest fashion. I'd be wearing my brother's hand-me-down cowboy jeans and my mom's Flamenco Spanish top and strange hats from weddings my mom had been to. I'd come up with something very strange and end up wearing it every day. People just steered clear of me. I had so much to talk about 'cause I'd just arrived at boarding school and there were boys and alcohol and smoking and things I'd never experienced. I just had so much to say, but there was nobody there to listen. So I ended up writing songs. But not really even writing songs, just singing streams of consciousness, just singing nonsense, improvising.

There was a girl who was at school and she was so nasty to me, she was really awful. She would throw my favorite teddy out the window and put lighter fluid around my bed in the morning so I'd wake up to a ring of fire, and she'd pin things to me. She wasn't very nice. So I really hated her. But obviously, I was the one being bullied and I couldn't retaliate because I was shy. I used to go and play the piano every night. Her name was Lucy Bradley. She used to wander back up to our dorms just before I finished. Once I'd finish playing, I'd always see her ahead of me. I thought that was because she'd been out on the town, having fun with boys, being naughty. But one night, she came in while I was playing and singing. She sat on the filing cabinet and looked at me and she was really crying. I just ignored it because she was a bitch to me. I just carried

Imogen Heap Interview continued

on playing. It was time to go, so I said, "we've got to go back to the dorms now." We walked back and didn't say a word to each other. I realized then that she'd been listening to me. Every single night, she'd been listening to me play the piano. She was going through a really, really awful time at school herself. And as a result of that, she was bullying everyone else to make herself feel better. I learned a lot from that. She encouraged me to write songs. She really enjoyed it. So I wrote one for her, I wrote about what she was going through, about my friends and about boyfriends that I started to go out with at school. They were unfaithful to me and so I wrote songs about them.

IC: Thank goodness for broken hearts.

IH: Yes, where would you be? Otherwise, I'd be writing songs about my dog.

IC: *Hide and Seek* was such a big song in the OC. I'm sure people point to that all the time. How did that change things for you?

IH: It brought a ton of new people my way. It was great that it was something like *Hide & Seek* to do it.

IC: It's such a sensitive song, an emotional song, so much space and such a wide range of notes. Do you think of those notes in your head? Obviously, the vocoder can help you reach the notes....

IH: It's actually a harmonizer. The way I wrote that song was, I'd pretty much done the rest of the album. I think I felt like, for me, what I was trying to do was I was trying to see what I could do as one singular musician putting together an album. I wanted to find out what I was capable of. By the time I did *Hide and Seek*, I'd done all the complicated songs, I'd done the programming. I felt like I'd achieved something. When it came to me pulling something together very late at night through the harmonizer, I had fragments of the song before I started that night, but nothing formed, nothing full. Just lyrics, like "hide and seek" and "where are you" and "what the hell's going on". I had that and a basic chords structure for those lyrics. Everything else was open for suggestion. I just started playing through my harmonizer that night, really late at night. I'd had a bad day in the studio and I just wanted to throw an idea down. Four and a half minutes later, *Hide and Seek* had evolved. Just, as if, out of the blue. When I look back on it, I had kind

of been working on it, on and off, for quite a while. It had just been figuring itself out in my subconscious because when it finally came to just throwing the idea down, it all came out. The melody, and the way the notes in that really high section keep going up and up and up. I was improvising, I was jamming with my own voice. I hadn't done that before. I hadn't actually used this piece of gear before. I was just experimenting with it. It was set up as a four note polyphony, so there were only four notes no matter how many notes I played with my fingers. Even if I had ten fingers down, it was still only choose four. I felt like I wanted to go a certain way melodically. That's how it ended up like it did. It's a new way of writing for me and it really freed me up. I've learned something doing that. Since then, I really felt like I've figured something out in a short space of time.

IC: I did see you live in San Francisco. You're very interesting to watch. There is so much going on, with you building the patterns. When you go in to do your record, have you saved those patterns or is it something you develop each time? In other words, does it change each time you go out and play?

IH: There are some things that are pretty much set. I spent a long time programming drums and sounds in the studio and I just couldn't do that live. It took me months to do that kind of thing. There are loops that I turn into samples, like four bar samples or one bar samples that I trigger-off or set them off and they continue until I change them. Obviously the piano, I'm playing live and that changes every night. It's difficult because the way the record was constructed, there are so many different parts that come in every minute or every second. It's strong in that it has many different characters about the album. But there's never like one guitar or one piano line. It's very cut up and very disjointed.

IC: You had a cellist with you in San Francisco, do you normally have other musicians with you on tour?

IH: I'm building more and more it seems as I go along. I wanted Zoe to go along because the last time I toured the states, it was just me. I love Zoe, she's really amazing. I heard her on the internet about a week before I went on tour. I asked her to go on tour with me. I offered her to be involved in my show as well. The last couple of tours I've done have each been different.



Imogen Heap - Photo Vicky Dawe

The last one I did in the UK was with this band called Nemo, a British rock band. I'm really a big fan of theirs and I love the idea of having a band on stage with me, but not a load of session musicians, not that there's anything wrong with that. I love their energy and I just wanted an excuse to get up on stage with them. The UK tour was me doing as I did in San Francisco, when you saw me, with lots of bits of gear and different arrangements and that, doing it myself. Then there's like five or six songs like "Daylight Robbery" and "Loose Ends" where I've got the band in there. They're also triggering off stuff that I've given them to play. So it was good, I really enjoyed it. For the London show it was different again. I had this fantastic trumpeter who came in. He also opened that day as well and he came on and did some stuff.

IC: What's that other instrument you play, it's like on wood with springs?

IH: It's called the array mbira. The array being the scale that this guy invented who lives in San Diego, and the mbira is an African instrument. It's a beautiful instrument.

IC: Is it sound that inspires you? Is it the sound of the different instruments that inspire you to write?

IH: Yes, sometimes exactly it's that. There's a song I've just done called *Glittering Clouds*. I was commissioned to write it for "The Plague" CD and everybody had to write a song about the plagues of Egypt. There are lots of people like Laurie Anderson Rufus Wainright on it. I got the locusts.

Imogen Heap Interview continued

When I was off on tour in the UK I was messing around on the mbira and came up with this little pattern which is really, really lovely. I recorded into my Ableton Live, no, Garage Band. It just inspired the whole pace of the song and everything. Most of the time, when you're writing a song, there's never a formula, unfortunately. Some people do, and they write hits every time and that's great for them. But, I don't do that. It's very haphazard and very unplanned.

IC: Is there a particular time of day that you're most creative, first thing in the morning or late at night?

IH: No, I go through months of not writing anything. I haven't written anything for ages. It usually comes when you have been extremely busy and then you suddenly have a break maybe of a couple of hours, or you've just had sound check and you have that couple of hours with nothing to do. Then your brain is just dying to do something creative.

IC: You've been in the input mode up to that point probably

IH: Yes exactly. A lot of ideas do come in soundcheck. If every single idea I came up in soundcheck I made into a song, I just wouldn't be able to do it. I'm always coming up with loops and melodies and things and occasionally I remember to store them on my compact flashcard. At the end of the day, when I come off tour and I have to write a B side, I just pick something out that I like, and start working on it. But there's hundreds of little tiny ideas. I stopped writing in diaries and stopped having these little books that I keep around.

IC: That was going to be one of my questions..(laughs)

IH: No, I stopped doing that 'cause I have so many of these things around and I never looked at them. They were just like nonsense, and I never even looked at them. By the time I get around to writing a song, I feel differently about something. I don't have time to sift through it all. I tend to not do that so much now. Every now and then if I really feel strongly about something, or if I've had a fantastic time and I'm on the plane. A lot of ideas come on a plane.

IC: because you're locked in, you have no choice

IH: Yes, exactly

IC: I want to thank you so much for sharing this information with the West Coast Songwriters.

IH: Thanks, I enjoyed it.

After the interview, a short section from her bio:

Look up British singer/songwriter **Imogen Heap** on the online music forum Myspace.com and scroll down to the 'Sounds Like' box. Sounds Like No other – reads the pithy, but accurate description.

In fact, truer words have never been written about the hypnotic vex of songs on her stunning second solo album **Speak For Yourself**. From her earliest memories of improvising at the piano "it was the biggest toy that made the best and most noise" at home, hour after hour in the sleepy village just outside of London where she grew up to the electro-zen-like fugues she hears in her head when riding her bike through the streets of England's most fabled city, the classically trained, techno geekess, Imogen has always preferred a left-of-kilter soundtrack of her own making to any by-the-book-coda of pop music.

The stirring current of songs flowing through Speak For Yourself ripple with an

alluring intimacy rarely found in the electro-inspired genre. "That's because, I like to believe I'm genre-less!" quips Imogen-"I want for music to stimulate, excite and surprise me all over again Whether it's the punctuated sounds, and halting breath filled silences in songs such as the angelic "Hide And Seek," or the bouncy "Goodnight And Go," or the subtly drum-tinged "Headlock", or the whispery "The Walk," it's clear Imogen is a slave to nothing but her own muse. Recorded in her East London studio – "I've had a not so secret love affair with making music on computers since I was a teenager. Wouldn't it be great if in real life you could "delete" or "duplicate", "save" or "recall"? Or speak in many voices and languages at the pull down of a program?" she says – Imogen utilized everything and anything at her disposal, from circuit bent children's toys, to carpet roll inner tubes to the rumbling soothages of passing trains. "There are many moments during the course of making an album where things don't go as planned - mostly gear misbehaving but gear can equally make some great sounds when it's in a mood!" The silver lining to some of these situations became "Hide and Seek" and "Headlock". Forced to use gear that was co-operating though perhaps needed a little dusting off!

<http://www.imogenheap.com>

WEST COAST SONGWRITERS MEMBERSHIP APPLICATION



Don't let another action-packed songwriting month go by without joining/renewing the WCS! Membership entitles you to participate in the many valuable events, to receive this monthly newsletter, and to save on seminar and conference costs. **Membership Cost:** •Regular Membership **\$75** •Fast Track **\$130** (includes entry fee for all monthly Songwriter Showcases & Screenings) •Professional Membership **\$150** (must be a published songwriter) •Contributing Membership **\$250** •Full-Time Student Membership **\$40** (must be registered for a minimum of 12 units/proof required). (WCS is a 501(c)(3) educational organization, so all donations are tax-deductible to the fullest extent the law allows.)

Name: _____

E-mail Address: _____

Address: _____

City: _____ State _____ Zip _____

Tel: (H) _____ / _____ (W) _____ / _____

Credit No: _____

Expiration Mo/Yr: _____

Print name exactly as shown on card



SEND PAYMENT (CHECK, MONEY ORDER OR CREDIT CARD INFO) **TO:**

WCS • 1724 Laurel Street, Suite #120, San Carlos, CA 94070

NON-MEMBERS: E-NEWSLETTER SUBSCRIPTION IS FREE - SIGN-UP AT
< WWW.WESTCOASTSONGWRITERS.ORG >

Members Product



These September Days - Jim Brumm

After 35 years of playing and writing, Jim Brumm's first CD release, *These September Days*, has been worth the wait. Recorded at Wine Country Music Studios in Napa, California, it has a sound that covers a wide musical spectrum, from folk to jazz, blues to cajun, swing and more. Whatever your musical tastes, *These September Days* has something for everybody. Also, the lyrics on *These September Days* are as much a part of the fabric of each track as the musicianship.

Violins, saxophones, accordions, ripping lead guitars and soft cellos all have their moment to shine here. Some songs are funny ("Just a big cockroach" is not to be missed!), some are thoughtful and introspective. The title track, with its haunting guitar and beautiful violin and cello accompaniment has been described as the perfect song for anyone facing change in their life, and "Alice (The grandma song)" should reach anyone who has ever had a wise and loving old woman touch their heart.

With amazing back-up vocals and harmonies by Theresa Stoops, Lynda Amen-Otis and Darlene Gardner, along with the talents of Northern California jazz legend Philip Grady Smith, Ylonda Nichols (who now plays her saxophone with Les Brown and his Band of Renown), Peggy Brady, first-chair violinist with the Napa Valley Symphony and Leigh Wyckoff, founder of Wine Country Music and guitarist extraordinaire, and many others, this is one CD that will stay in your player for a long time.

For more information visit www.cdbaby.com/jimbrumm <<http://www.cdbaby.com/jimbrumm>> or www.myspace.com/jimbrummsongs <<http://www.myspace.com/jimbrummsongs>>

The Good News Is

"The Friggin' Mafia Movie" is now available for rent at NETFLIX. Antonia Venezia and her dog are in the movie, plus a song that Betsy Walter and Antonia wrote.

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ASCAP EXPO 2007

Works In Progress

ASCAP ANNOUNCES SECOND ANNUAL NATIONAL CONFERENCE DEDICATED TO SONGWRITING AND COMPOSING

2007 ASCAP "I Create Music" EXPO Set for April 19-21 in Los Angeles



West Coast Songwriters Association Members Offered Registration Discount

Building on the extraordinary, sold-out success of the 2006 ASCAP "I Create Music" EXPO – the only major national conference dedicated to songwriting and composing – ASCAP will stage an even larger, more comprehensive event for music creators, April 19-21, 2007 at the Hollywood Renaissance Hotel in Los Angeles, CA. **West Coast Songwriters Association Members** can register for the conference at the low price of \$250 – that's \$145 off the regular cost of registration! [**West Coast Songwriters Association Members** who are also members of ASCAP get an *additional* \$25 discount.]

Plus, as a special bonus, the first 500 EXPO registrants will be given the opportunity to schedule a one-on-one session with a hit songwriter, composer, music publisher, record company executive, Film/TV music executive, online marketing expert, music attorney, or ASCAP executive. These one-on-one sessions were a big hit with participants at the first ASCAP EXPO.

The ASCAP "I Create Music" EXPO covers multiple music genres and offers all participants in the music creation process an opportunity to join together to advance their profession and gain the knowledge, tools and contacts to maximize their success and inspire their work. The 2007 ASCAP "I Create Music" EXPO is again expected to draw some of the biggest names in music.

All songwriters, composers, lyricists, producers, publishers and other music industry professionals, regardless of affiliation, are invited to register and attend. With new panelists, expanded programming and additional opportunities to advance your career, the 2007 EXPO promises to be another must-attend event. The EXPO will feature seminars, workshops, master classes, keynotes, one-on-one sessions, song critiquing, product displays, technology demonstrations, performances and more.

If you are serious about your craft and career, we know you will want to join many of today's greatest songwriters and composers at the ASCAP "I Create Music" EXPO in Los Angeles next April.

To register: <http://www.ascap.com/expo/registration.html>

To read more about the **ASCAP "I Create Music" EXPO**: <http://www.ascap.com/expo>

• **WORKS-IN-PROGRESS** sessions provide opportunities to get constructive criticism on your song, in finished or unfinished form, from your peers. Bring 12 copies of your song lyrics. **COST: Free!**

Any member can begin a WIP series in an area not yet served! Call the WCS office for details: 650/654-3966.

SAN CARLOS WIP

WCS HOST: Ian Crombie

DATE: Monday, December 11th

TIME: 7PM - 10PM

LOCATION: NCSA office - 1724 Laurel St., #120

DIRECTIONS: Contact office - 650/654-3966 or info@westcoastsongwriters.org

EAST BAY WIP

WCS HOST: Gini Graham Scott

DATE: Wednesday, December 13th

TIME: 7PM - 10PM

LOCATION: on Amy near Proctor (near Montclair Village - call for address)

DIRECTIONS: Call Gini at (510) 339-1625 or giniscott@sbcglobal.net

FAIRFAX WIP

WCS HOST: Sylvia Nielsen

DATE: Thursday, December 14th

TIME: 7PM - 9PM

LOCATION: 28 Pacheco Ave., Downtown Fairfax.

DIRECTIONS: Contact Sylvia at 415-485 4940 or limabeam2003@yahoo.com

SONOMA COUNTY WIP

WCS HOST: Michael Rickard

DATE: Tuesday, December 19th

TIME: 7PM - 10PM

LOCATION: Sonoma County

DIRECTIONS: Call Michael at 707-865-2636 for details

SACRAMENTO WIP

WCS HOSTS: Kilee Cooper

DATE: Monday, January 15th

TIME: 6p.m to 8:30p.m.

LOCATION: 7664 Pratt Ave. Citrus Heights, Ca. 95610

DIRECTIONS: Email Kilee at

kileefae@yahoo.com

If you'd like to host a Works In Progress in your area let us know. We can't tell you how it all works. Call the WCS Office (650) 654-3966

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Steve Seskin, Don Henry and Craig Carothers

Seminar from 10am-4pm at The Holiday Inn Express, 1650 El Camino Real, Belmont, CA
plus a Concert at the Little Fox Theater, 2209 Broadway, Redwood City.

Seminar plus FREE CONCERT TICKET price - \$80. Concert only - \$14, \$16 at-the-door

Sunday, January 14th



Steve Seskin is one of the most successful writers in Nashville today, with a boatload of songs recorded by Tim McGraw, Neal McCoy, John Michael Montgomery, Kenny Chesney, Collin Raye, Peter Frampton, Waylon Jennings, Alabama, Mark Wills, and Peter Paul and Mary. His song "Don't Laugh At Me" was a finalist for CMA "Song of the Year" in 1999, and has spurred an entire tolerance movement, launched by the Don't Laugh at Me Project. Other Seskin hits include: "I Think About You," "Life's A Dance," "No Doubt About It," "If You've Got Love" and "Grown Men Don't Cry." Steve Seskin is an electrifying performer. "His voice has a natural lilt that can't be learned," writes Joel Selvin in the SF Chronicle. He's "a really exceptional talent," writes Alan Lewis in the SF Bay Guardian. And "the presentation is simple, affective, and effective," writes Jim Carnes in the Sacramento Bee. Few performers can face an audience with only an acoustic guitar and hotwire its emotions. But that's what happens at Steve's concerts. A Steve Seskin concert will have you wiping away a tear one minute and laughing out loud the next. His songs all have messages that touch the hearts of everyone: from the feelings of a little boy missing his father, to growing up and being true to yourself, to one of his most well know themes of being considerate to and respectful of one another as expressed in "Don't Laugh at Me."



As a singer-songwriter **Craig Carothers** has played nightclubs and concerts from Los Angeles to Stockholm for the last 20 years. Craig has shared the stage with more than 100 acts including: Mose Allison, Karla Bonhoff, Jonatha Brooke, Bruce Cockburn, Paula Cole, Ry Cooder, Catie Curtis, Crash Test Dummies, Donovan, Robben Ford, Jeffrey Gaines, Peter Himmelman, John Hiatt, John Klemmer, Leo Kottke, Patty Larkin, Little Feat, Little River Band, Michael McDonald, Anne Murray, Danny O'Keefe, Leroy Parnell, Boz Skaggs, Toad The Wet Sprocket, Richard Thompson, Jethro Tull, Romeo Void, Loudon Wainright III, Tim Weisberg, and Warren Zevon. Craig Received the Portland Music Association's Crystal Award for both "Best Folk Act" and "Best Single." Then in the fall of 1995 Craig signed a publishing contract with Nashville-based Crossfire Entertainment/Almo Irving Music about the same time MCA Country recording artist Trisha Yearwood recorded his song "Little Hercules". That same year Craig was a winner at the Napa Valley Music Festival's Emerging Songwriter Showcase, and the Austin Songwriters Contest. Since then Kathy Mattea and Lorrie Morgan have also recorded Craig's songs. Craig spends a fair amount of time producing albums for other independent artists. Some of his production clients have been: Mark Alan, Eric Hester, Angela Kaset, and Steve Seskin



Originally from Morgan Hill, **Don Henry** is known as a guy the other writers love to hear. He writes remarkable songs and he sings them with equally extraordinary tenderness, humor, and sincerity. His debut CD was filled with catchy, memorable, and entertaining songs. Billboard's Ken Schluger chose it as one of 1991's Top Ten records. Years later his songs would be recorded by Ray Charles, Conway Twitty, the Oak Ridge Boys, Gary Morris, Ray Kennedy, and Kathy Mattea, among others. For co-writing Kathy's critically acclaimed hit, "Where've You Been," Don and Jon Vezner earned a Grammy, as well as awards from the Academy of Country Music, the CMA, and the NSAI. In fact, "Where've You Been" was the first song ever to be so honored. "As a child I had a phonograph real early—my father was a musician—and I remember playing all those Sherman Brothers songs, all those Disney things: "The Jungle Book," "Mary Poppins." That is what really taught me songwriting. All those early songs were so lyrical, and very musical. His songs are funny, whimsical, wry, bittersweet, and poignant—all at the appropriate times. His songs have been cut by Kathy Mattea, Christy Sutherland, Lonestar, Rosie Flores and Bryan White.

To purchase seminar tickets go to the WCS Website <<http://www.westcoastsongwriters.org>> under "Classes" and the drag down to class payment. Or, call the WCS with credit card info - (650) 654-3966

DON'T MISS THIS OPPORTUNITY!!

• Circle **ONE** category *only* for each entry:

- Rock Pop Jazz Country World Americana
- Gospel/Inspirational Blues R&B Folk
- Rap/Hip-Hop Latin Humorous Children's
- Singer/Songwriter Instrumental Misc/Other

I have read and understand the rules of the **WCS International Song Contest** as they appear in the rules and regulations stated in this brochure, and I accept the terms and conditions of participation.

Entrant Signature: _____

Date: _____

Parent/Guardian Name: _____
(PLEASE PRINT LEGIBLY)

Parent/Guardian Signature: _____

▶▶ Make your check or money order, for \$20.00 per song, payable to: **WCS International Song Contest**

▶ **Enclose the following:**

- Your entry form(s)
- Lyric sheets (where applicable)
- CD(s) and/or cassette(s) and

▶ MAIL YOUR ENTRY TO:

WCS International Song Contest
1724 Laurel Street, Suite 120
San Carlos, CA 94070
USA

Good Luck!

...find out more about WCS by checking our website
www.westcoastsongwriters.org
(over a million hits per year!)

Attend CREATION:CRAFT:CONNECTION

- WCS's Annual Songwriter Conference
- 26th Annual event on Sept. 10 & 11, 2006 —
- ▶ We WELCOME • Songwriters/Musicians of ALL levels of experience & all genres of music • All industry professionals
 - Students • Non-members
- ▶ 2 Days of 18 Seminars/Workshops, 40 Song Screenings, Industry consultations • Live Concerts & Open Mic

Everybody's welcome to enter!

West Coast Songwriters announces the **WCS International Song Contest**, and entries are being accepted NOW! **WCS membership is not required.**



HERE'S HOW to Enter...

- Read the rules and regulations (inside)
- Complete the entry form in this brochure OR
- Print out the entry form from the WCS website (www.westcoastsongwriters.org), and
- Mail the form/your lyrics with your entry.



- ▶▶ Enter as many times—and in as many categories—as you like!
- ▶▶ Submissions must be postmarked no later than **JANUARY 31, 2007**
- ▶▶ 3 Overall Winners announced
- ▶▶ Acknowledgments in all categories; ALL Winners receive WCS t-shirts and Official Winner certificates



west coast songwriters
1724 laurel street • suite 120
san carlos, ca 94070

tel/ 650.654.3966 • fax 650.654.2156
e-mail <into@westcoastsongwriters.org>
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International Song Contest!

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Entrance Deadline
January 31, 2007

- ▶▶ Over \$24,000 in prizes
- ▶▶ Open to amateur & professional songwriters everywhere



WCS International SONG CONTEST

PLEASE take the time to read the rules and regulations carefully. If you have any questions regarding the contest or any other matter related to entering, please contact us via email at <info@westcoastsongwriters.org>, by phone (650) 654-3966, or by fax (650) 654-2156.

Each entry must consist of:

- Completed and signed entry form (or photocopy). All signatures must be original.
- CD(s) or audio cassette(s), each containing one song only, five (5) minutes or less in length.
- Lyric sheet, typed or printed legibly (please include English translation, if applicable) with each entry. Sheets not required for instrumental compositions.
- Check or money order for \$20.00 (U.S. currency only) payable to "WCS International Song Contest". If paying by credit card, \$20.00 per song will be charged to your account.

**ENTRIES MUST BE POSTMARKED
NO LATER THAN JANUARY 31, 2007**

1. Each song submitted must be contestant's original work. Songs may not exceed five (5) minutes in length. No song previously recorded and released through major national distribution in any country will be eligible. Songs may have multiple co-writers, but please designate one name only on the application. Contestant may submit as many songs in as many categories as s/he wishes, but each entry requires a separate cassette or CD, entry form, lyric sheet, and entrance fee. One check or money order for multiple entries/categories is permitted. Entrance fee is non-refundable. WCS is not responsible for late, lost, damaged, misdirected, postage due, stolen, or misappropriated entries.
2. **PRIZES:** [Five prizes for "Overall" acknowledgments]
 - One **GRAND PRIZE** Winner will receive a brand new XYtar NEW Indigo 4 model 24/32 – A turn-key recording recording mixing and mastering system with 200 hours of recording time. Make great records out of the box! Value – (Package value – \$18,000.)
 - **SECOND PRIZE:** Traveler II 4/32 portable recording system - 200 hours of recording time with all effects,

compact flash, mixer, microphone, headphones – Value over \$3000

• **THIRD PRIZE:** Traveler II 4/32 portable recording system - 200 hours of recording time with all effects, compact flash, mixer, microphone, headphones – Value over \$3000

• **FOURTH PRIZE:** Universal Audio UAD-1 Ultra PAK which has an MSRP of \$1495.

• **FIFTH PRIZE:** – Epiphone PRSE Acoustic/Elec Guitar.

Other prizes will be added later —check WCS website.
ALL winners (including individual category winners) will receive WCS t-shirts and Official Winner Certificates.

The prize winners will be announced on the WCS website (<http://www.westcoastsongwriters.org>) in WCS's NewSong newsletter. All winners will be directly notified by mail.

3. Contest is open to amateur and professional songwriters everywhere. Signature of parent/guardian required for each entrant under 18 years of age. Employees of WCS, their families, subsidiaries, and affiliates are not eligible.
4. Winners will be selected by an Executive Committee comprised of noted singer/songwriters. Songs will be judged based on melody, composition, and lyrics (when applicable). The quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song — division of prizes is responsibility of winners. Void where prohibited. All federal, state, and local laws and regulations apply.
5. Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of the notification date. The affidavit will state that winner's song is original work and s/he holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and an alternate winner will be selected. Affidavits subject to verification by WCS and its agents. Entry constitutes permission to use winners' names, likenesses, and voices for future advertising and publicity purposes without additional compensation.

6. Winners will be determined by May 1, 2007, after which each participant can request a list of winners by mail or e-mail. CDs, cassettes, and lyric sheets will not be returned.

**Over \$24,000 in Prizes will
be shared by 5 winners!**

ENTRY FORM

▶ Please complete this form (print legibly), or enter online: www.westcoastsongwriters.org

Name: _____

Street Add./Apt. #: _____

City/State: _____

Zip/Postal Code: _____

Country: USA OTHER: _____

Telephone: () _____

E-mail Address: _____

Song Title: _____

• **Lyrics or Instrumental ... Check ONE:**

Lyrics included Instrumental composition

• **Indicate payment info ... Check ONE:**

Check # _____

Money Order # _____

• **If paying by credit card, indicate type:**

Visa MasterCard American Express

Discover Card

Card # _____

Expiration Date: _____

Exact name on card: _____

TOTAL AMOUNT REMITTED: \$ _____

...continued on reverse

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This Month's Calendar

TUESDAY, DECEMBER 5TH

TUESDAYS TACOS & TUNES—at Fanny & Alexander, 412 Emerson Street, Palo Alto, CA 94301 6PM-9PM. \$1 steak tacos and FREE entertainment!

THURSDAY, DECEMBER 7TH

MANTECA SONGWRITER SHOWCASE —at CHEZ SHARI'S, 305 North Union Road, Manteca 209-825-8524 / All ages welcome. Keyboard available. SIGN-UP 6:30pm event is 7:00-10:00pm. Sign up before 7pm. MANAGER: Mark McCool, 209-823-6868

MONDAY, DECEMBER 11TH

SAN CARLOS WORKS IN PROGRESS —WCS Host: Ian Crombie, at the WCS office, 1724 Laurel St, Suite 120, 650/654-3966 or 800/FOR-SONG. 7PM-10PM. Free!

TUESDAY, DECEMBER 12TH

TUESDAYS TACOS & TUNES—at Fanny & Alexander, 412 Emerson Street, Palo Alto, CA 94301 6PM-9PM. \$1 steak tacos and FREE entertainment!

WEDNESDAY, DECEMBER 13TH

EAST BAY WORKS IN PROGRESS - WCS Host: Gini Graham Scott 7p.m to 10p.m. on Amy near Proctor (near Montclair Village Call Gini at (510) 339-1625 or giniuscott@sbcglobal.net

THURSDAY, DECEMBER 14TH

SAN FRANCISCO SONGWRITER SHOWCASE— STARBUCKS, 2727 Mariposa St. @ Bryant, San Francisco. Keyboard available. SIGN-UP 6-6:30pm; event begins 6:30pm, ends by 8:45pm. Performers pay \$4. Free to the public! MANAGER: Dennis Roarick

FAIRFAX WORKS IN PROGRESS - WCS Host:: Sylvia Nielsen 7PM - 9PM, 28 Pacheco Ave., Downtown Fairfax. Contact Sylvia at 415-485 4940

FRIDAY, DECEMBER 15TH

SONOMA COUNTY SONGWRITER SHOWCASE at COFFEE CATZ, 6761 Sebastopol Ave., Sebastopol. Ph (707)829-6600. Sign up starts at 7:30pm. Event begins at 8pm. Managers: Kate Sholl and Ken Risling <ksholl@sonic.net>. Grand piano!

SATURDAY, DECEMBER 16TH

SOUTH BAY SONGWRITER SHOWCASE—at the Blue Rock Shoot, 14523 Big Basin Way, Saratoga. Performers pay \$4.. SIGN-UP:12:30; event begins at 1:00 pm. . MANAGERS: Bev Barnett and Greg Newlon. There is a 20 song limit.

MONDAY, DECEMBER 18TH

NORTH BAY SONGWRITER SHOWCASE —SWEETWATER, 153 Throckmorton, Mill Valley. SIGN-UP 6:30pm; event begins 7pm. Performers pay \$4; audience free! MANAGERS: Jan White and Dan Lavorel

EAST BAY SONGWRITER SHOWCASE - at FREIGHT & SALVAGE COFFEEHOUSE, 1111 Addison St., Berkeley (1 blk. from University, off San Pablo), 510/548-1761, www.thefreight.org. SIGN-UP 6:45-7:20pm; event begins promptly at 7:30pm. \$5 for everyone. All ages.

TUESDAY, DECEMBER 19TH

WCS HOLIDAY GATHERING—at Fanny & Alexander, 412 Emerson Street, Palo Alto, 6PM-9PM. \$1 steak tacos, no-host bar, and FREE entertainment! Bring your favorite song that you've written this year and share it with your peers. Bring it on CD or perform it live.

SONOMA COUNTY WORKS IN PROGRESS - WCS Host: Michael Rickard 7-10pm.. Call Michael at 707-865-2636 for details

TUESDAY, DECEMBER 26TH

TUESDAYS TACOS & TUNES—at Fanny & Alexander, 412 Emerson Street, Palo Alto, CA 94301 6PM-9PM. \$1 steak tacos and FREE entertainment!

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 McClimon, Huey Lewis), Tom Johnston, John Hartman (Doobie
 Brothers), Bobby Black (Commander Cody, New Riders, Austin
 DeLone (Fabulous Thunderbirds, Nick Lowe), Scott Jess (Dwight
 Yokum), Jerry Shaffer, Pete Sears (Sons of Sam, Hot Tuna), Susan Casey
 James Dewar (Robin Thicke), Painted Ladies, Fred Coletti, Digital
 Citizens, Eldorado, Eric & Sony Thompson, Scott Young (Red Meat)
 Rusty Gantner (New Riders), Thumb Club, The Beautiful Losers

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 and Studio Music are Available

ALSO ON THE CALENDAR but not listed
STEVE SESKIN CLASSES -for those taking classes